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satin, or some other material, first stretched over a square frame fitted to shape, and fixed at the corner to the piano-back.

INSTRUCTIONS FOR GILDING.

At the present time there is a great taste for gilding oak so as to show the grain of the wood. The directions given below for this work will apply equally to other kinds of gilding. Oil gilding only is used in decoration.

The surface must be carefully sized two or three times with good patent or parchment size, which can be had prepared for the purpose in a convenient form. This is to stop the suction. Plain oak requires more sizing than a painted surface, one coat carefully put on being sufficient for the latter. Each coat must be allowed to dry thoroughly before the next is applied. The size must be used hot, but not allowed to boil. Draw the brush across the grain of the wood. Use a flat camel brush in tin, about an inch in width, and always wash it after use. When the oak panel is quite dry, gold-size it with prepared oil gold size (sold in small pots). The gold size when not in use must be kept air-tight. Be sure to get it of good quality, as on this to a great extent depends the brilliancy of the gilding. When the parchment covering is removed from the pot, stir the contents well, and paint the surface very evenly and thinly with it, crossing it several times, so that the gold size may penetrate the interstices of the grain, but do not allow it to be sufficiently thick to stand in ridges. This must be avoided, or it will never dry properly, and the gold will be spoiled. The operation is best done in the latter part of the day, so as to give the size about twelve hours to dry. The following morning it will be found to have a slight "tackiness," but it must not be touched, except to test when it is dry enough, which will be ascertained by the fingers slightly adhering without taking off any of the size.

The panel is then ready to receive the gold. The necessary materials for gilding are books of gold leaf, a cushion or pad to lay and cut the gold upon, a gilder's tip to raise the gold with, a gilder's knife, some cotton wool to press the gold down with, a bottle of parchment size, and a mop.

Open the book of gold carefully, and blow out a few leaves (not more than will be required for immediate use) on to the screened part of the cushion, holding the cushion on the thumb of the left hand by the strap underneath. Then with the knife raise one leaf, and place it flat on the other part of the cushion, assisting with the breath. When it is flat the gold can be cut into convenient sizes by drawing the edge of the knife gently across it. Lift the pieces of gold by means of the tip, holding it between thumb and forefinger of the right hand, and laying the hairs flatly on the pieces. Occasionally draw the tip across your hair, so as to attract the gold more readily. Place the gold upon the surface to be gilded, letting each piece overlap slightly, then gently press the gold with the cotton wool, and brush off the superfluous dust with the mop. When this is done the gold should have a thin coat of parchment size passed over it to preserve its color. If you

cannot obtain parchment size, isinglass can be used instead. Gilding done in this manner will last a century, and if properly varnished, longer. Some amateurs employ real gold paper, with which they cover the panels, and, after having sized it, proceed to paint upon it.

AN ENGLISH ARTIST'S HOME.

THE superbly decorated home of Sir Frederick Leighton, President of the Royal Academy of Fine Arts, has recently been finished, and is now the talk of artistic London. The greater part of the first floor is devoted to the appointments of the studio, and the chief or garden elevation of the house is governed by its requirements. No care seems to have been spared in provid-

ney-pieces are marble, inlaid in geometrical design, and the cabinets at the east end, in front of the gallery, are from designs of the architect. The heating of the room is by three open fireplaces, and the blinds of the large window are of dense canvas (of the same color as the walls).

The already famous "Arab Hall" was built as an adjunct to the house for the purpose of exhibiting on its wall Sir Frederick's large collection of old tiles from Cairo and Constantinople, and Eastern woodwork, as well as some stained-glass windows from Damascus. The interior is finished with marble, gold mosaic, painting and gilding harmoniously combined in the true spirit of Arab magnificence. The capitals of the marble shafts are from Mr. Aitchison's designs, and were modelled by Mr. Boehm. The large gilt caps were by Mr. Caldecott, and the frieze of gold mosaic is from designs by Mr. Walter Crane.

The drawing-room was designed for the exhibition of four fine panels of "Morning," "Evening," "Noon," and "Night," and of a circular sketch by De la Croix in the ceiling. The chimney-pieces, cabinets, some of the chairs and bookcases, were specially designed for this room by the architect to the house, who also designed the large sideboard and hooded mantelpiece in the dining-room.

The chief material, both for the Arab Hall and house, is red brick for the walls, with red tiles for the roof. A large garden extends to the back of the house and to the rear of Mr. Marcus Stone's house and grounds in the Melbury Road, and it adjoins the plot occupied by Mr. Val. Prinsep, A.R.A.

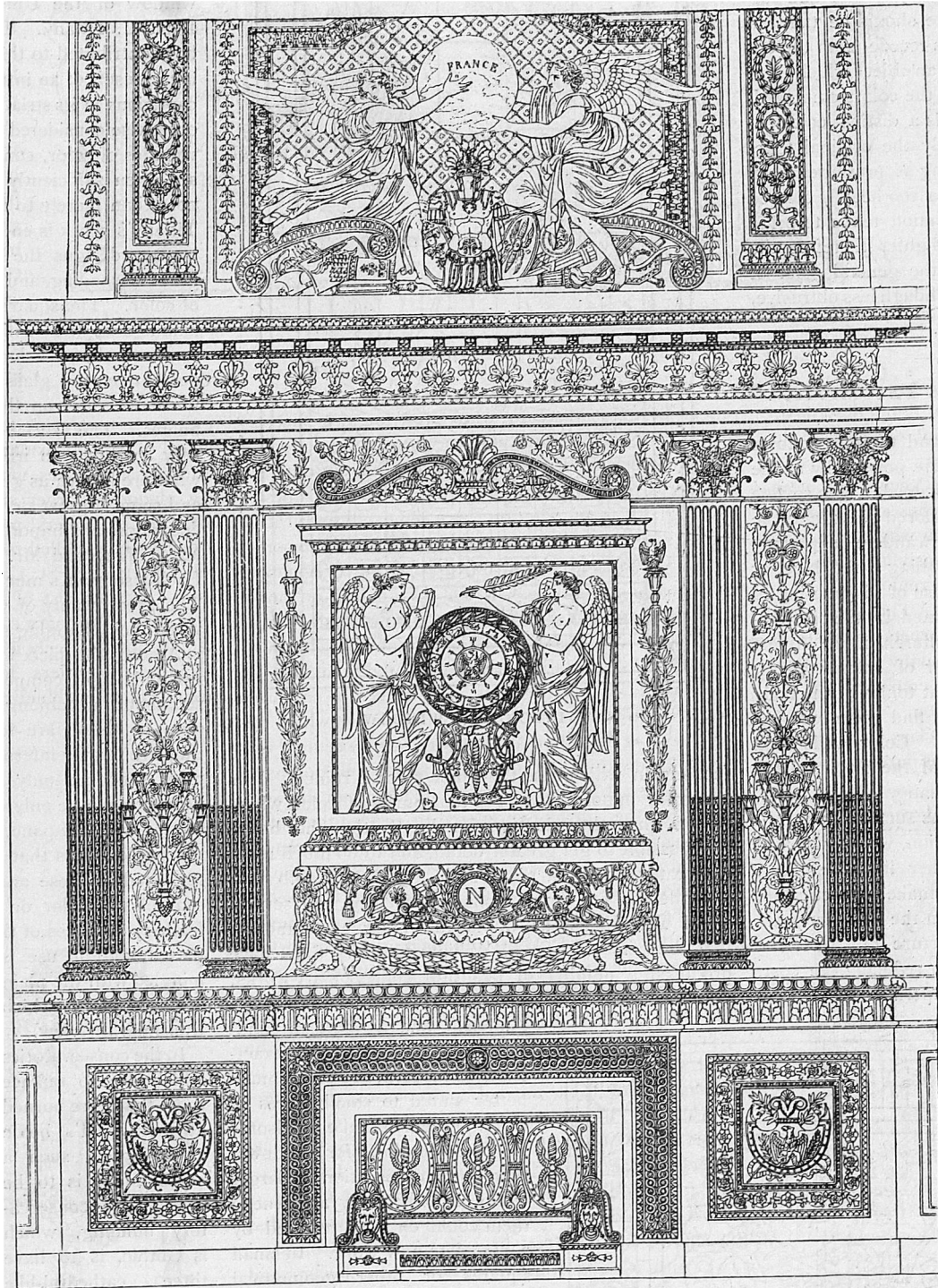
COLOR IN INTERIOR DECORATION.

To the practical decorator nothing is more important than a keen appreciation of color; yet in how many instances do we see that consideration set aside, and otherwise good work marred by an injudicious arrangement of tints. It is usually the case that after the wall-paper of a room has been chosen the painter devotes a great deal of time to the attempt to match the color of the paper for the purpose of painting the woodwork of the room in a corresponding tint to the walls. Such a course is entirely unnecessary. The true artist, instead of matching the paper, would at once ascertain the most appropriate contrasting color, as in the harmony of contrast lies the true talisman of successful decoration.

The following table of direct contrasts is a useful one to remember. It has already been given in these columns, but questions so often come to us from correspondents, showing that they do not know its value, that we publish it once more for their benefit:

BLUE	contrasts with	ORANGE.
Blue green	"	red orange.
Green	"	RED.
Yellow green	"	red purple.
YELLOW	"	purple.
Yellow orange	"	blue purple.

Thus in the decoration of a cornice, the general tone of color having been decided upon, reference to this table will at once supply the contrasting colors for the various members, and attention to this rule will pre-



DECORATED CHIMNEY-PIECE IN NAPOLEON'S PRIVATE APARTMENT AT THE TUILERIES.
DESIGNED BY PERCIER.

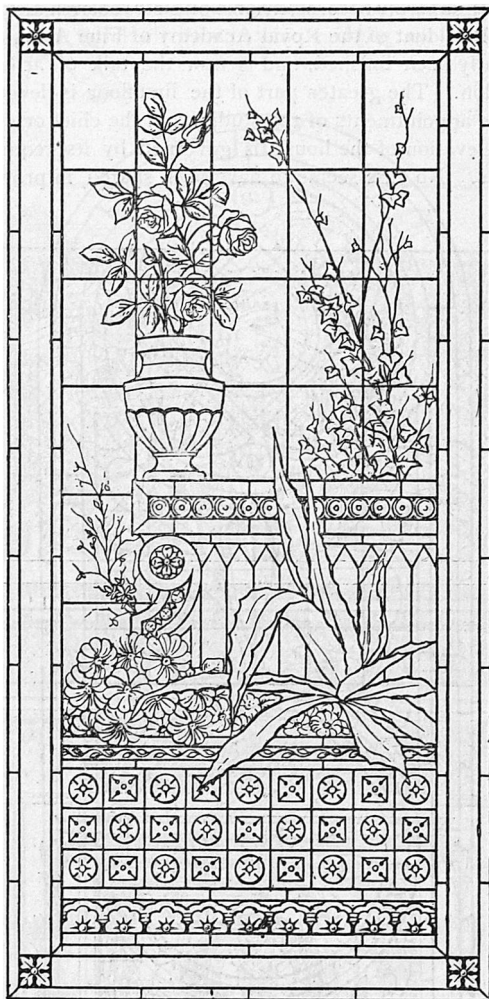
ing a grand approach to it, and a small antechamber, or painting-room, as it is called, immediately adjoining its chief entrance, adds apparent size by contrast. The studio itself is 58 feet by 25 feet, and has a gallery at the east end for statuary and hangings. A model's stair is conveniently arranged at this same end, having an entrance-door at the side of the house. Under the gallery Sir Frederick's colors and materials are carefully arranged in a cabinet, with endless compartments and pigeon-holes. A raised dais below the great north window occupies the central recess on that side of the studio, and at the west end an apsidal recess continues the arrangement of the semicircular bay of the drawing-room below. The general coloring of the walls in the studio is Indian red, the woodwork here, as in the rest of the house, being black and gold. The three chim-

vent the massing or blurring of the parts which a want of sufficient distinction between the colors is likely to produce. The amount of contrast of course depends greatly upon the style of room in hand. Thus a dark room in which the light of day scarcely finds its way, as is the case in many of our modern mansions, would require different treatment from a light, airy room. What would appear a pleasing distinction of color in the darker room, would, in the other case, be a glaring contrast, on which the eye would only fall with a sense of weariness in direct opposition to the aim of decoration, which should be accessory only to the furniture and hangings of the apartment. The value of the above table will be easily seen, as by noting the ground color of the wall-paper, and referring to the list, it will at once give the color which should meet the paper, thus a blue-green ground would require a reddish orange tint, and the effect would be to define the boundary of wall and cornice with great distinctness. Care should be taken in tinting in a cornice that the colors recede from the eye as they approach the ceiling itself, an object which is attained by reducing the strength of the colors employed, until what on the lower members is a distinct color becomes a mere tint, preserving only the original tone. By attention to this point the ceiling is prevented from the appearance of lowness which a too heavily colored ceiling is apt to have. Any decoration tends to bring the ceiling down to the eye, the lighter therefore the tints are kept in accordance with the general color of the room itself the more pleasing, though less obtrusive, will be the effect.

COLORED GLASS FOR HOME DECORATION.

THE love of color is inherent, and there is no form that color takes which appeals more powerfully to the senses than in glass. This is universal. The savage barter his birthright for bits of colored glass, and the child transforms the landscape and wanders delightedly in an enchanted world, where everything is red, blue, or yellow. Eastlake attributes the rise of oil-painting to the artists whose eyes were stimulated by the rich colors of the windows of mediæval churches, and Albert Dürer was himself a manufacturer of colored glass. Color and light are the two great tonics of the body and the feelings, and in glass we find them each enhancing the charm of the other. Color veils and makes welcome the fiercer rays of the sun, and the light reveals the beauty and brilliancy of the color. This it is that renders colored glass such an appropriate element in household decoration, where we can afford to sacrifice nothing of either light or cheer. Happily, everything now tends to make it practicable, and the use of colored glass has in the last few years notably increased. The manufacture of American glass has largely stimulated this by reducing the cost, and the independent results of experiments, particu-

appear in any design. This is done with enamel colors which are afterward fired, and the pieces joined as mosaics with leads. The Munich treatment of glass, which is used to some extent in this country, is to put the design and color on a plain sheet of glass and fire it as an enamelled painting on porcelain. This has its advantages and disadvantages. The glass being brittle is easily broken, and is very likely to show imper-



STAINED-GLASS WINDOW.

fections, in which case the whole piece is ruined. It is moreover impossible to get that purity of color which results when the color is infused. On the other hand, it is possible to get greater detail, and to do much more elaborate work on a small scale. J. & R. Lamb have a Cinderella fire-screen done in this way, and several small works, such as Cupids swinging on branches, that are very pretty, and William Gibson's Sons have produced a number of beautiful copies of art-works, notably Michael Angelo's "Expulsion of the False Angels," and a Watteau landscape done with beautiful exactness. This form of work is much better suited to small pieces of this kind, which make handsome single decorations for windows, than for incorporation in larger works, in which any accident to them could only be repaired by a complete new work. In small squares or other geometrical forms, with light tracery of flowers, birds, or small figure pieces, painting in colors on plain or tinted glass is used with happy effect. One important work at Gibsons' is the side-lights and top of a doorway leading to an extension in a house on Park Avenue. The top has a square and two circles, with cherubs in black and white dedicated to the arts. These are framed in a

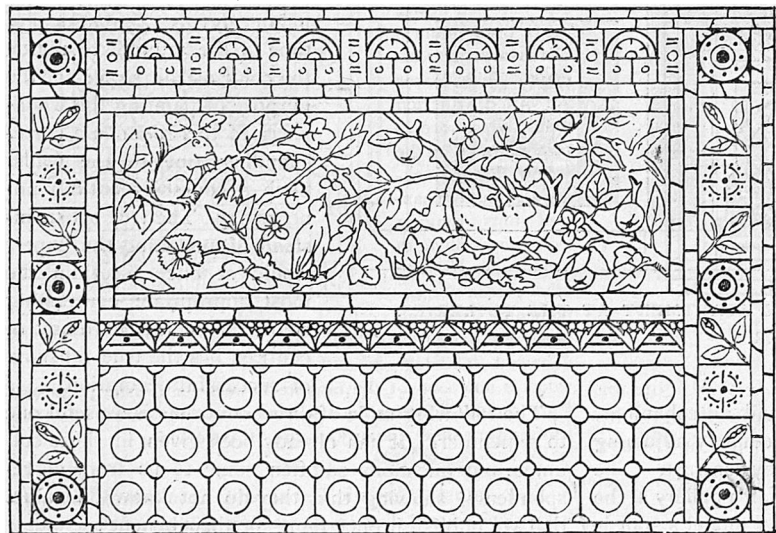
depth of color, and yet reflects mediæval designs. This is largely due to the revival by Eastlake and Morris of early English decoration, which is chiefly ecclesiastical. At Lambs' there are several fine figure pieces of this kind—knights and ladies whose picturesque costumes lend themselves handsomely to the rich ruby, orange, and purple of the glass. Such work as this is especially desirable in library windows, where stained glass can be almost exclusively used. Here its subdued light is particularly grateful to the student, and mediæval costumes, heraldic arms and devices give an antiquarian interest to the decoration.

The latest use of colored glass is purely decorative. This consists in employing mosaics of different colored glass purely for effects of color. If design becomes a part of the decoration it makes a secondary point of interest, as for example in the designs of the large window of the Union League Club house made by Louis C. Tiffany. The manufacture of antique glass has contributed to this result. This glass, whose color is the result of an infusion of metallic oxides, is almost capricious in its striations, markings, and what might be otherwise considered its imperfections. These, with its vagaries of color, constantly suggest new motives, and are often sufficiently beautiful to serve no other purpose than merely to display a precious fragment. Mr. Tiffany's work is entirely made-up mosaics. In working out designs the various thicknesses of the glass give the shading, and he gets in this way great strength of color. The square windows overlooking one of the landings of the Union League Club house exhibits some wonderful color effects. This window is simply decorative, the glass of the panels deepening toward the centre, and on the reverse side appearing in great bulges. The surface of the mosaic is consequently very irregular, an irregularity increased by the use of what are known as gems. These are nuggets of color, and suggest great richness. The gems used by other decorators are imported, cut, and polished. But both Mr. Tiffany and Mr. Lafarge use them in the rough. Each also makes much use of disks of opalescent glass. The great beauty of these, however, is in the evening, when their changing surfaces throw off the light.

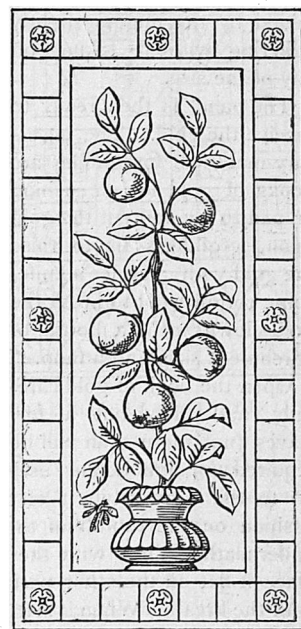
Among the pieces of mosaic at Gibsons' there is a vestibule light composed of plain and antique glass. set about an oblong of bevelled white glass. The tints of these are for the most part delicate, and they are largely intermingled with crystalline glass—a glass produced only by this house. The general appearance can be only compared to the play of the frost on the window-pane, and is so well worth study in the single sheets that their division seems almost to be regretted. These are in different tints, and in many examples a color on a different ground assumes the feathery lightness of the frost. This glass is not transparent, and in use is mingled with the plain colored glass which transmits the view.

In the conservatories which are to replace those that were burned at Jay Gould's home at Irvington, such a combination is to be used. The conservatory building, which is Gothic, is to have three cathedral-like entrances. These are to be of colored glass, which will combine the beauty of the crystalline glass with the plain colored glass that reveals the plants and foliage within. Colored glass is used in the same way in the observatories of country-houses, varying the prospect with its many bright or mellow hues.

Within the house it can be adapted to many ends, and in many instances take the place of swathing draperies, which are neither wholesome nor beautiful. If a window opens on a dead wall, which is often the case, the unsightly prospect can be hidden by placing colored glass in the upper sash, and veiling the lower with soft sheer Madras muslin, deepening into amber



STAINED-GLASS HALF-WINDOW.



STAINED-GLASS WINDOW.

larly in the production of "antique" glass, have called renewed attention to the possibilities of colored glass.

The methods of using colored glass, which at first largely followed the practice of the English school, are developing in the same way in independent directions among the different men engaged in the pursuit.

The common practice is to treat with the necessary lines, shading or hatching the different colors which

greenish yellow tinted glass with decorations in panels of morning-glories, roses, and birds. The side-lights have diamond-shaped panels treated with flowers for the principal decoration, set in with various colored mosaics of glass, all of delicate, harmonious tints, which can but bring blitheness among the grim surroundings of a city home.

The English treatment of stained glass gives greater